

CHAPTER IX.—PLATES 36, 37, 38.

TURKISH ORNAMENT.

PLATE XXXVI.

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| 1, 2, 3, 16, 18. From a Fountain at Pera, Constantinople.          | 10, 11, 17, 19, 21. From the Yeni D'jami, or new mosque, Constantinople. |
| 4. From the Mosque of Sultan Achmet, Constantinople.               |  |
| 5, 6, 7, 8, 13. From Tombs at Constantinople.                      | 20, 22. From a Fountain at Tophana, Constantinople.                      |
| 9, 12, 14, 15. From the Tomb of Sultan Soliman I., Constantinople. |  |

PLATE XXXVII.

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| 1, 2, 6, 7, 8. From the Yeni D'jami, Constantinople.                             | 4, 5. Ornaments in Spandrels under the Dome of the Mosque of Soliman I., Constantinople. |
| 3. Rosace in the Centre of the Dome of the Mosque of Soliman I., Constantinople. |  |

PLATE XXXVIII.

Portion of the Decoration of the Dome of the Tomb of Soliman I., Constantinople.

THE architecture of the Turks, as seen at Constantinople, is in all its structural features mainly based upon the early Byzantine monuments; their system of ornamentation, however, is a modification of the Arabian, bearing about the same relation to this style as Elizabethan ornament does to Italian Renaissance.

When the art of one people is adopted by another having the same religion, but differing in natural character and instincts, we should expect to find a deficiency in all those qualities in which the borrowing people are inferior to their predecessors. And thus it is with the art of the Turks as compared with the art of the Arabs: there is the same difference in the amount of elegance and refinement in the art of the two people as exists in their national character.

We are, however, inclined to believe that the Turks have rarely themselves practised the arts; but that they have rather commanded the execution than been themselves executants. All their mosques and public buildings present a mixed style. On the same building, side by side with ornaments derived from Arabian and Persian floral ornaments, we find debased Roman and Renaissance details, leading to the belief that these buildings have mostly been executed by artists differing in religion from themselves. In more recent times, the Turks have been the first of the Mohammadan